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BOSTON UNIVERSITY

GRADUATE SCHOOL

THESIS

THE USE OF SENTIMENT

in

JAMES M. BARRIE

by

KATHLEEN EDNA HOWARD

(MUS. B., BOSTON UNIVERSITY, 1932)

submitted in partial fulfillment of the

requirements for the degree of

MASTER OF ARTS

\*\* 1934 \*\*

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## PREFACE

It is less than five years ago since I became interested in James M. Barrie. A friend of mine, who is a devoted admirer of this playwright and novelist, presented me with a number of his writings and read them with me in a very sympathetic manner. These first supervised readings put me into a most understanding attitude in regard to Barrie's literature. Everything of Mr. Barrie's that I have since read or seen performed on the stage has continued to impress me favorably. I am not an unprejudiced essayist in regard to Mr. James M. Barrie, but I have tried to be as unbiased as possible under the circumstances.

The first part of the paper is devoted to a  
 general discussion of the problem of the  
 existence of a solution of the system of  
 equations (1) and (2) under the assumption  
 that the functions  $f$  and  $g$  are continuous  
 and satisfy the Lipschitz condition. It is  
 shown that the system has a unique solution  
 in the interval  $[0, T]$  if the functions  
 $f$  and  $g$  are continuous and satisfy the  
 Lipschitz condition. The second part of the  
 paper is devoted to the study of the  
 stability of the solution of the system of  
 equations (1) and (2) with respect to the  
 initial conditions. It is shown that the  
 solution is stable with respect to the  
 initial conditions if the functions  $f$  and  
 $g$  are continuous and satisfy the  
 Lipschitz condition.



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THE HISTORY OF THE

REIGN OF CHARLES THE FIRST

IN THE YEAR 1649

BY JOHN BURNET

IN TWO VOLUMES

VOLUME THE FIRST

CHAP. I.

THE KING'S DEPARTURE FROM LONDON

ON THE 14TH OF JANUARY 1642

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description of the object of the study and the

method of investigation.

2. The second part of the report is devoted to a

description of the results of the investigation.

3. The third part of the report is devoted to a

discussion of the results of the investigation.

4. The fourth part of the report is devoted to a

conclusion of the results of the investigation.

5. The fifth part of the report is devoted to a

summary of the results of the investigation.

6. The sixth part of the report is devoted to a

discussion of the results of the investigation.

7. The seventh part of the report is devoted to a

conclusion of the results of the investigation.

8. The eighth part of the report is devoted to a

summary of the results of the investigation.

9. The ninth part of the report is devoted to a

discussion of the results of the investigation.

10. The tenth part of the report is devoted to a

conclusion of the results of the investigation.

11. The eleventh part of the report is devoted to a

summary of the results of the investigation.

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discussion of the results of the investigation.

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## I INTRODUCTION:

### SENTIMENT PREDOMINANT IN BARRIE'S WORKS

Sentiment can be defined in various ways, governed by one's perspective. It is tender, noble, artistic feeling; it may be the verbal expression of such feeling; it is emotion awaked by things that appear to have worth. Sentimentality is also feeling, but it is feeling which does not lean toward the higher aspirations. It is usually an emotion experienced or displayed in an extravagant or mawkish manner. If one consults a dictionary, one finds that the definition for sentiment does not differ greatly from that of sentimentality. I think, however, that associations have grown up around the two ideas, which established a marked distinction between them. Sentimentality is usually melodramatic, cheap and exaggerated. If we apply the term sentimental to the actions or thoughts of an individual, it is ordinarily an insulting gesture, an expression of contempt. The word is used to indicate a certain falseness in the feelings involved. A person is "sentimental" when his feelings are too easily stirred. His reactions may be due to any number of minor stimuli, certain types of music, illness, impersonal sorrow or any other extraneous factors that would have no power to awake true emotion. It is quite probable that persons of a certain temperament never undergo deep agitation, but it is also true that the more stable members of humanity exper-

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ience both surface ripples and underground currents. I feel sure that I am still open to adverse criticism in my defining of the terms sentiment and sentimentality. Feelings are such intangible things that it is hard to establish by evidence, as a mathematical solution would be proved, the distinct difference between the two. But of this much I am convinced,- the quality of sentiment is desirable; the quality of sentimentality is most undesirable. Sentiment carried to extremes becomes sentimentality. A similar emotion aroused in two people may be sentiment in one case, sentimentality in the other, and the same may hold true when similar emotions are brought about by diverse causes. Sentimentality usually brings more outward display of feeling than sentiment. As I see it, sentimentality applied to persons intimates that they are too susceptible. Their emotions are too easily accessible being only on the surface and not long-lived. Sentiment is deep, built on a firm foundation, and not too easily displaced by each new sensation. Sentimentality like very sweet foods is attractive at first but becomes very disgusting in a short time.

If my readers agree with me in the distinction between sentiment and sentimentality they must also agree that the emotion expressed by Barrie, in most cases, comes under the heading of sentiment not sentimentality. He manifests feeling tempered by thought. In his writings he has run the gamut of quiet feelings. He has expressed affection





and devotion in its many phases, sadness, joy and humor. He reveals his reverence for women and his respect for the desirable qualities of life. He has showed a mild contempt in some instances, but pity and sympathy in the greater number of incidents. He is always more gentle than harsh. The warmth he arouses in his audience tends toward the noble because his own quality of feeling overshadows the emotions he portrays. His attitude toward life is kind, sympathetic, yet tinged with melancholy. His works reflect his attitude and arouse a similar one in his readers. Sentiment dominates his humor, his pathos, the emotions of his characters, even the background used seems to be imbued with it through some sort of personification. When I think of Barrie's work, I think not of the tale he has told but of the delicate touches of feeling that remain with us after the story has been thrust aside for some other narrative read more recently. He describes love; he shows us what fear is; he gives us sorrow and happiness. He not only presents these feelings to us, he partakes of each one through sympathy as he allows us to view it.





## II BARRIE'S SUSCEPTIBILITY FOR HOME FEELINGS

Patrick Braybrooke in J.M. Barrie says: "There are quite a number of ways of getting to Scotland; we can do it by setting out from King's Cross, we can do it by listening to the whirl of the pipes as they echo across the concert room, we can do it by plunging into a play by Barrie." He adds, "If we cannot see Scotland through Barrie, we shall never see it, and what is far more important we shall never see Barrie or at least not the essential part of him." I quite agree with Mr. Braybrooke in this view, and I would go further and say that the Scottish atmosphere is not confined to his plays alone. What has this to do with sentiment? It is Barrie's devotion to Scottish scenes, Scottish characteristics and Scottish atmosphere which is the motive behind his use of Scotland as a setting for most of his work. This love of country is not the usual patriotic sentiment that we are familiar with. It is an entirely different kind of feeling. It is the fond remembrance of his boyhood, and the Scottish associations which cannot be separated from the recollections.

### A - Scottish Background

#### The Little Minister

For the greater part of it, The Little Minister portrays the life, manners, and religious sentiment of a Scotch weaving community, Thrums. The smell of the Caddis, (a worsted yarn or fabric) the weavers in "their colored nightcaps and



corduroys streaked with threads, the first policeman in Thrums, the dialect of the natives,- all of these local touches present a vivid picture of the sights and sounds Barrie himself was familiar with as a child. He depicts each of these and many others with a loving, sympathetic touch. In the early portion of The Little Minister we get a delightful picture of the fishing village where Gavin, the Little Minister, was born. This part of the story also brings out the fact that one child in every family was set apart for the ministry. When there was but one in the family and the one a boy, he too usually set his feet in the direction of the pulpit. Many of the superstitions of the Scotch people of this period enter into the story of The Little Minister.

### Sentimental Tommy

Sentimental Tommy introduces a wider range of scene and society than The Little Minister. The story opens and continues for a short time in London, nevertheless Thrums is still the main background, but this time it is through the eyes of Barrie's boyhood. As in The Little Minister much of the dialogue is in the dialect of Thrums.

Barrie makes us feel that we are living among the inhabitants in Thrums, feeling, thinking, and existing with them. There is the custom of tagging the inhabitants with nicknames suggested by some peculiarity of the individual, by his occupation, or by his hobby. We meet with the Painted Lady, Double Dykes, Blinder, and others with such names.





In this little community of Thrums, a man who was passed by in love for a rival, was a shamed man; and the seeming dishonor lived with him for the rest of his life. Aaron Latta says of himself even though he has reached middle age, "A man may thief, or debauch, or murder, and yet no be so very different frae his fellowmen, but there's one thing he shall not do without their wanting to spit him out o'their mouths, and that is violate the feelings of sex." We get an idea of the education carried on in the birthplace of Tommy's mother through the introduction of the three schools which take care of the bairns of Thrums. It is a far cry from the regulated learning of today. The superstitions of the Scotch people especially those of this section of Scotland play more than a minor part in Sentimental Tommy. Tommy himself is saturated with the superstitions. Much of his childhood is directly under the influence of these superstitions.

#### B - Scottish Characteristics

Thrums is interesting to us not only because of the stories for which it is a setting but because of its closeness to Barrie. Barrie wrote about a familiar and loved place, this quiet Thrums with its unworldly inhabitants. He looked out on his little world through eyes that were kind and yet were shrewd enough to see that the day would come when people would visit Thrums because it was the wee little spot that Barrie wrote of, the little village with its joys, its sorrows, its sins, its virtues, its small houses that sheltered men,





its tiny kirk which insisted that life did not end at Thrums, though some might think it did. Barrie's Thrums literature is a true picture of Scottish rural life. Barrie knows it as well as Hardy knew Dorset. Thrums, at times gay, and at times austere, is quite evidently unconcerned as to what the rest of the world thinks of it. Through Thrums Barrie interprets rural Scottish life as it really is, its insistence on a dull kind of religion that does not allow for much questioning or use of the intellect, its studied respectability, its spontaneous hospitality, its quaint homeliness. From his window in Thrums Barrie looked out and saw not only the little village but the very mind of the inhabitants, and the picture he painted lays before us not just Thrums but the Thrums of Barrie.

#### An Edinburgh Eleven

An Edinburgh Eleven deals with a very different phase of life from that of Sentimental Tommy and The Little Minister, but it is like these two in imbuing us with the feeling of Barrie's devotion to his subject. The story leaves a strong impression of the writer's happiness in his college days, and the thought that Barrie having completed his hours at Edinburgh left his school surroundings with genuine regret and a pleasant mingling of sentiment with his youthful cynicism. An Edinburgh Eleven is full of the cunning humor of Barrie. The author even dares to poke fun at his countrymen. In the sketch of Lord Rosbery Barrie says, "The Uncrowned King of





Scotland is a title that has been made for Lord Rosbery, whose country has had faith in him from the beginning. Mr. Gladstone is the only other man who can make so many Scotsmen take politics as if it were the 'Highland Fling.' By means of delicate humor Barrie suggests the susceptibility of the Scottish people to impassioned oratory. "Once when Lord Rosbery was firing an Edinburgh audience to the delirium point, an old man in the hall shouted 'I dinna hear a word he says, but it's grand, it's grand!'"

The second sketch in An Edinburgh Eleven is titled Professor Masson. It gives an insight into Barrie's reactions at the university to one of his professors, to his fellow students, and to the incidents, mostly of a humorous nature, which occur. This humor is of the same delicate type which occurs in the preceding sketch. Barrie alludes to himself in one of these incidents.

"The students in that class liked to see their professor as well as hear him. I let my hair grow long because it only annoyed other people, and one day there was dropped into my hand a note containing sixpence and the words: 'The students sitting behind you present their compliments, and beg that you will get your hair cut with the enclosed, as it interferes with their view of the professor!'"

Barrie's humor never degrades itself to the point of harshness, even though his essay on Professor John Stuart Blackie has not one serious moment. From beginning to end

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the author's fun at the expense of his former teacher, classmates, and himself, is of the indulgent type. An Edinburgh Eleven bears out the theory that distance lends enchantment. It is very probable that the Edinburgh characters annoyed, disconcerted, or even occasionally irritated Barrie when he was close to them as a student at the university. Youth usually seems to feel that authority is a bar to enjoyment. Barrie in his schooldays probably classed his professors and others of his type with whom he came into contact as fogies and grinds, but in later life he presented the same men as very interesting and even lovable characters. Barrie himself seems to enjoy the kindly humor of the sketches as much as his readers do.

#### C -Incidents With a Scottish Flavor

To a great many people the Scottish flavor of most of Barrie's work is a barrier which discourages them from becoming acquainted with such worth while books as Sentimental Tommy, Tommy and Grizel, and many others. This applies especially to the writer's use of dialect. I believe, however, that the Scottish touches in the master hands of Barrie serve to raise this literature to a point that it could not attain if couched in straight English and lacking the Scottish saturation. By an entirely artistic use of his native tongue he has contrived to present to the world a community of people foreign in many respects to the townswelling Englishman without undue sacrifice of their characteristic speech. Their manner of expression is often inseparable from the thought or





emotion to be conveyed. How else would it be possible to suggest to any reader the true atmosphere of grim Scottish humor that imbues "the statement of Tibbie Birse"?

#### A Window in Thrums

In Scottish rural life burials are events of the utmost importance and it is considered a public insult to a person not to be included among those entitled to "hold the cords". It may even lead to a fatal breach of friendship. Davit Lunan and his wife had not been invited to the funeral of his brother-in-law, Pete Lownie. Alluding to this oversight or deliberate affront Tibbie Birse gives us a perfect glimpse into the Scottish rural mind, "Though I should be struck deid this nicht, 'Tibbie whispered, and the sibilants hissed between her few remaining teeth, 'I wasna sae muckle as speired to the layin' cot. There was Mysy Cruickshanks there, an' Kitty Webster 'at was nae friends to the corpse to speak o', but Marget passed by me, me 'at is her ain flesh an' blood, though it mayna be for the like o' me to say it. It's gospel truth, Jess, I tell ye, when I say 'at, for all I ken officially as ye micht say, Pete Lownie may be weel and hearty this day. If I was to meet Marget in the face I couldna say he was deid, though I can 'at the wricht coffined him, na, an' what's mair, I wouldna gie Marget the satisfaction o' hearin' me say it. No, Jess, I tell ye, I dinna pertend to be an equality wi' Marget but equality or no equality, a body has her feelings, and lat on 'at I ken Pete's gone I will now. Eh? Ou weel".....



The essential feeling which Tibbie is so naively expressing is especially poignant in further lines from Tibbie's statement.

"Mind ye, Jess, I hae no desire to be friends with Marget. Naething could be farer frae my wish than to hae help it in the layin' oot o' Pete Lownie, and I assure ye, Davit wasna keen to gang to the bural. 'If they dinna want me to their burals', Davit says, 'they hae mair to do than to sae. But I warn ye, Tibbie', he says, 'if there's a bural frae this hoose, be it your bural, or be it my bural, not one o' the family o' Lownies casts their shadows upon the corpse.' Thae was the very words Davit said to me as we watched the hearse frae the sky-light. Ay, he bore up wonderful', but he felt it, Jess—he felt it, as I could tell by his takkin to drink again that very nicht!"

In these passages, we are aware that the author has been careful in his use of the vernacular, so that nothing of the original is lost and yet the whole incident remains intelligible to the reader.

#### Sentimental Tommy

In the novel Sentimental Tommy we see "wee little" James Barrie of Kirriemuir who is no longer seeing the town and its "queer fowk" through the eyes of his mother as in A Window in Thrums but through the eyes of his own boyhood, his own fantasies. Children or adults in the role of braggarts are not confined to Scotland, but certainly the language and ideas



The following is a list of the names of the persons who have been named in the various reports of the Committee on the subject of the proposed amendment to the Constitution of the State of New York.

1. Mr. J. B. Thompson, of the City of New York.  
2. Mr. J. B. Thompson, of the City of New York.  
3. Mr. J. B. Thompson, of the City of New York.  
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30. Mr. J. B. Thompson, of the City of New York.

Appendix

31. Mr. J. B. Thompson, of the City of New York.  
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40. Mr. J. B. Thompson, of the City of New York.



which we listen to in the following scene are associated with people of Scottish ancestry. Tommy, the hero, and his best friend Shovel are sitting on the steps which served as nursery to all the children whose homes opened on it. The two are boasting to their heart's content. Shovel had said,

"None on your lip. You weren't never at Thrums yourself".

Tommy thinks it over then quickly roars,

"Ain't my mother a Thrums woman?"

Shovel fixed his eye on Tommy threateningly. (He had only one eye and that was bloodshot.)

"The Thames is in London,"

"Cos they wouldn't not have it in Thrums", replied Tommy.

"'Amstead 'Eath's in London, I tell yer", Shovel said.

"The cemetery is in Thrums", said Tommy.

"There aint no queens in Thrums, anyhow".

"There is the Auld Licht Minister".

"Well, then, if you jest seed Trafalgar Square!"

"If you jest seed the Thrums town house!"

"St. Paul's aint in Thrums."

"It would like to be."

After reflecting, Shovel said in desperation,

"Well, then, my father were once at a hanging."

Tommy replied instantly, "It were my father what was



hanged."

There was no possible answer to this save a knock-down blow, but though Tommy was vanquished in body, his spirit remained staunch; he raised his head and gasped, "You should see how they knock down in Thrums!" It was then that Shovel sat on him.

What charm lies in such a passage. We have seen Barrie in a recollective mood turning his mind back to childhood and remembering things of half a century ago with more clearness than the affairs of last week. Through this humor mingled with pathos, Barrie finds his way straight to the human heart.

#### Tommy and Grizel

It is a delightful experience to watch the progress of Sentimental Tommy and Grizel "with the crooked smile" from childhood to manhood and womanhood. How vividly and sympathetically Barrie takes us behind the scenes in the village of Thrums. He very delicately introduces the Painted Lady with her illusions about her faithless lover, and Grizel a sad figure because she is daughter to an unfortunate mother. With Barrie we are ashamed of the urchins of the village who dimly understanding the plight of the fatherless Grizel take every opportunity to torment her, and with Barrie too we are proud and fond of the lovable Tommy staunchly defending Grizel from such attacks. Soon we are aware of the influence that Grizel is beginning to have on Tommy, an influence which grows



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steadily in power until it becomes one of the dominant factors governing Tommy's later life. As is quite in keeping, Tommy occupies no small place in Grizel's mind. The story continues to unfold, showing us a Grizel more worthy of our respect than Tommy; yet, with the author, we still view with affection the irresponsible Tommy who has so many faults but so many endearing traits to balance his faults. He is engaged to Grizel but this "poor devil of a Sentimental Tommy has just wakened to the fact that he did not honestly want to be married to Grizel or to anybody as he had been contemplating those weeks." Tommy is to be pitied. Grizel enters joyously, bubbling over with her grand secret, hoping that the whole world will soon know of her engagement to Tommy.

In the next scene we feel the grim irony, the deep pathos so characteristically Scotch, that permeates the atmosphere and gives us an insight into the strong cords of friendship and love which release themselves in heartbreaking moments for Grizel.

"These two were alone with their great joy.

Elspeth said that she would be back in two minutes. Was Grizel wasting a moment when she looked at him, her eyes filling with love, the crooked smile upon her face so happy that it could not stand still? Her arms made a slight gesture towards him; her hands were open; she was giving herself to him. She could not see for a fraction of the time the space between them seemed to be annihilated. His arms were



closing round her. Then she knew that neither of them had moved.

'Grizel!'

He tried to be true to her by deceiving her. It was the only way. 'At last, Grizel,' he cried, 'at last!' and he put joyousness into his voice. 'It has all come right, dear one!' he cried like an ecstatic lover. Never in his life had he tried so hard to deceive at the sacrifice of himself. But he was fighting something as strong as the instinct of self-preservation, and his usually expressionless face gave the lie to his joyous words. Loud above his voice his ashen face was speaking to her and she cried in terror, 'What is wrong?' Even then he attempted to deceive her, but suddenly she knew the truth.

'You don't want to be married!'

I think the room swam round with her. When it was steady again, 'You did not say that, did you?' she asked. She was smiling again tremulously to show him that he had not said it.

'I want to be married above all else on earth,' he said imploringly; but his face betrayed him still, and she demanded the truth, and he was forced to tell it.

A little shiver passed thru her, that was all."







A wealth of silent emotion is bundled into this passage. The picture presented is wholly consistent, and the universal attitude of the creative artist to the human side of existence is significantly revealed. To a master his art is his first love. All else even the love of woman is subservient. So it is in Tommy's case. He informs Grizel, who is passionately and humanly in love with him, that he is always ready to fly away and only comes to earth that he may fly again. Is it possible to read this book and not feel and be touched by the sentiment that was its foundation?



### III     BARRIE'S PERSONAL THEORIES AN OUTGROWTH OF THE SENTIMENT OF THE MAN HIMSELF

#### A - A Mother Was Made to be Idolized

If one were to judge James Barrie on a reading of Margaret Ogilvy, one might say that he is conspicuous because his sentiment sticks out all over him. The author, in the background of the story but perfectly discernible, is no longer his reader's man. He is simply the son of Margaret Ogilvy and his mother is his heroine. Even though she is his idol, he understands her thoroughly in her role as a mother, as a woman, as a beloved companion and friend. We appreciate the extent to which the personality of his mother had penetrated every manifestation of Barrie's imaginative genius and colored his whole conception of womanhood. She was the spring of loving kindness to him, and in those pages of filial devotion to a great mother love we get an idealization that assures us of his supreme devotion to his mother.

#### Margaret Ogilvy

Any fragment of the dialogue in Margaret Ogilvy manifests the nature of his sentiment.

"I often go into the long parks, mother, and sit on the stile at the edge of the wood till I fancy I see a little girl coming toward me with a flagon in her hand."

"Jumping the burn (I was once so proud of my jumps) and swinging the flagon round so quick that what was inside hadna' time to fall out. I used to wear a magenta frock and

THE HISTORY OF THE  
CITY OF BOSTON  
FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME

IN TWO VOLUMES.  
BY NATHANIEL BENTLEY, ESQ.  
OF THE BARR, AT LINCOLN'S INN.  
LONDON: Printed by J. BARNES, at the Angel in St. Dun-  
stons Church-yard, 1784.  
[The text continues with a detailed historical account of Boston, covering its early settlement, growth, and various events up to the late 18th century. The handwriting is in an old cursive script.]

APPENDIX

CONTAINING  
A LIST OF THE  
MAYORS OF BOSTON  
FROM 1630 TO 1780  
[The text continues with a list of mayors and other historical details, organized into columns. The handwriting is consistent with the main text.]



a white pinafore. Did I ever tell you that?"

"Mother, the little girl in my story wears a magenta frock and a white pinafore."

"You minded that! But I'm thinking it wasna' a lassie in a pinafore you saw in the long parks of Kinnordy, it was just a gey done auld woman."

"It was a lassie in a pinafore, mother, when she was far away, but she came near and it was a gey done auld woman."

"And a fell ugly one!"

"The most beautiful I shall ever see."

"I wonder to hear you say it. Look at my wrinkled auld face."

"It is the sweetest face in all the world."

"See how the rings drop off my poor wasted finger."

"There will always be some one nigh, mother, to put them on again."

Here, we see Barrie endeavoring to make life forever happy and cheerful for his wrinkled old mother; we feel his desire to keep his mother's spirit young and gay. The following extract in no uncertain terms enlightens us as to how his efforts to please his mother effected him personally.

"I suppose I was an odd little figure; I have been told that my anxiety to brighten her gave my face a strained look and put a tremor into the joke. I would stand on my head in the bed, my feet against the wall, and then cry excitedly, 'Are you laughing, mother?'"

When you have a good idea of what you want to do, you should start by writing down a list of all the things you want to do. This will help you to see what you need to do and what you can do.

Next, you should think about the things you can do. This will help you to see what you can do and what you need to do.

Then, you should think about the things you need to do. This will help you to see what you need to do and what you can do.

Finally, you should think about the things you can do. This will help you to see what you can do and what you need to do.

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Finally, you should think about the things you can do. This will help you to see what you can do and what you need to do.

Everything that Barrie could do for his mother in life was done and he honestly admits that on looking back through the years he could not see the smallest thing left undone by him. Has there been deeper love, respect, and devotion for any man than Barrie gives to his mother as he says in the most unaffected manner, "When you looked into my mother's eyes, you knew as if he had told you why God sent her into the world---it was to open the minds of all who looked to beautiful thoughts. And that is the beginning and end of literature. Those eyes that I could not see until I was six years old have guided me through life and I pray God they may remain my only earthly judge to put her to earth, not whimpering because my mother had been taken away after seventy-six glorious years of life, but exulting in her even in the grave."

\*

Margaret Ogilvy was so much a part of her son that he has used her as the essential heroine of all of his books. He himself has confessed it. Something of her finds its way into every good woman character whether she be young or old. It suffices that she is a woman and a Barrie creation. She is the heart and soul of Jess M'Qumpha; she is all that is best in Margaret Dishart; there are some of her qualities in Jean Myles. Even Grizel's character shows traces of the Margaret Ogilvy sway.

"The reason my books deal with the past instead instead of with the life I myself have known, 'he writes,' is simply this, that I soon grow tired of writing tales unless

\*

Margaret Ogilvy - J.M. Barrie







I can see a little girl of whom my mother has told me, wandering confidently through the pages. Such a grip has her memory of her girlhood had upon me since I was a boy of six."

J.A. Hammerton in his Story of Genius pays a great tribute when he says that in Margaret Ogilvy Barrie has raised to the memory of his mother, "the most enduring memorial, the most beautiful monument that ever sprang from filial love. If he had done nothing more than draw that lovely picture of a good woman's humble happy life, he would have deserved well of his generation. It was a delicate almost impossible task and only a writer who was absolutely sincere could have dared to hope for success in it. That he has succeeded, no one who knows Scottish character or can appreciate the humor and pathos of lonely life is likely to doubt".

#### A Window in Thrums

Barrie did not feel that his mother alone was made to be idolized, but he was expressing his heartfelt tribute for the mothers of all generations.

In the character of Jess M'Quapha from A Window in Thrums we see the apparent approval by Barrie of Jess, the mother, who discovers that Jamie is cherishing a woman's glove, and in her excess of motherly jealousy she begs him to burn the glove, which he does hesitantly. Of course, Jamie being human, is not all that he should be, but he is an acceptable son. Jamie is painted as an untrue child and it is suggested by the author that he is to be punished for believing



that the world could ever hold another woman than his mother. Isn't it the perspective of Jess which colors Barrie's version of Jamie?

Jamie having neglected his loved ones for the woman in London returns to the old village after his father, mother and sister are dead. It is a tragic, shamed-faced and pathetic return.

"He slunk to the top of the brae with sic an awfu' meeserable face," haunting the outskirts of the cottage, now occupied by strangers, a long while before he dared ask leave to go through the little place for the last time. And then he craved the final favor of being left alone in the kitchen for a brief moment. And the story ends, "Jamie was never again seen in Thrums". Barrie's devotional feeling for this woman, who sat at the window looking on at Thrums, remains steadfast to the end.

#### B - To Be Happy One Should Never Grow Up

"To be happy one should never grow up", might be called the theory that Barrie tried to make reality. He tried always to retain a youthful spirit.

"Nothing that happens after we are twelve matters very much", and we think immediately of Peter Pan, and Sentimental Tommy, where we see put into play Barrie's idea of the rapture of being a child.

In Tommy and Grizel, Barrie makes a reference to a new work by Tommy, "a reverie about a little boy who was lost.



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His parents find him in a wood singing joyfully to himself because he thinks he can now be a boy forever; and he fears that if they catch him they will compel him to grow into a man, so he runs farther from them into the wood, and is running still, singing to himself because he is always to be a boy".

### Peter and Wendy

In Peter and Wendy, we exult in the remarkable love of adventure that children have. Wendy and Michael are eager to go to the Neverland with Tinker Bell and the boy who will not grow up. When one isn't full grown, it is easy to sail on a fairy lagoon, and fly to the pirates far over the sea.

The whole essence of Peter and Wendy is a bit sad, a striving against the inevitable adulthood. Peter's wish not to grow up is due to the hope that he shall always be able to fly. Grownups cannot fly; "they have not faith that they can, that is reserved for little children".

Barrie's fond remembrance of his own boyhood indicates it must have been a time of deep happiness and splendid dreams, but he had one horror.

"The horror of my boyhood was that I knew a time would come when I also must give up the games, and how it was to be done I saw not (this agony still returns to me in my dreams, when I catch myself playing marbles and look on with cold displeasure). I felt I must continue playing in secret and I took this shadow to her when she told me her own experience, which convinced us both that we were very like each

\* Peter and Wendy - J.M. Barrie

\*\* Margaret Ogilvy - J.M. Barrie

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other inside".

C - In Most Successful Marriages the Female Partner is the One To Whom Credit Should Be Given

Barrie has implicit faith in the support of woman. He believes that in most successful marriages the female partner is the one to whom credit should be given. To him, a woman is the staff upon which man leans. He may not be wholly conscious of his attitude, but it can be distinctly felt. He rarely touches on another side of woman, her love of flattery, her pretence, and her sly modesty.

#### What Every Woman Knows

What Every Woman Knows is that she is the inspiration and true means of success or failure to any man. This champion of woman is sure that a successful man owes everything to a woman, yet he is equally certain that a man may easily lose everything because of a woman. Every woman has in her hands the making or marring of men, and Patrick Braybrooke in J.M. Barrie has suggested that Barrie wrote the play What Every Woman Knows to warn them "that this power must not be misused, that it is something holy, something that makes men pause and remember that once long ago they learned the glory of womanhood when they knelt at their mother's knee."

Barrie attributes to Maggie Shand the credit for her husband John's features and he even urges us to believe that the wife succeeded in rehabilitating her humorless husband as a politician. To put more emphasis on this view, Barrie has







John fall desperately and horribly in love with Lady Sybil, just before he is to make a great speech. Clever Maggie arranges that John and Lady Sybil shall both be guests of the Comtesse at her country cottage at the same time. To Maggie, John's speech is nearer her heart than her jealousy of Sybil. Since John is infatuated with Lady Sybil, who could better inspire him for his oration? How could such inspiration fail? Of course, Maggie has had a nasty shock and "for a time she is done with knitting and when Maggie can't knit, something is wrong." In due time, John discovers that Sybil is not the paragon that he believed her to be, and that their mutual love is fleeting. John's speech is on the point of failure when Maggie comes to the rescue. With her help, he completes his work to his own and his wife's satisfaction.

Barrie has made Maggie an ingenious woman whose power is expended in the interest of her husband. With astonishing skill, the author emphasizes the dominating personality of Maggie, her fitness to guide John to a mild glory.

D - Man's Greatest Mistake is The Almost Universal

Discontent He Has With His Position In Life

In Dear Brutus as perhaps in no other work Barrie introduces us to a group of people who are not likable from any standpoint. He is rather harsh with these creatures of his pen and mind, though of course they deserve to be dealt with severely. As the curtain rises on Dear Brutus, we see a darkened room somewhat relieved of its obscurity by a glimpse,



through French windows, of gardens bathed in moonlight. We feel the air of mystery and especially of indecision which pervades the atmosphere. As we grow accustomed to the scene, we find we are in a room with five ladies who are deep in a plot. They are attempting to ferret<sup>out</sup>/the reason for the aura of mystery overshadowing the house of their host Lob. After we have met the other characters, - husbands, friends and servants, we discover that we have been introduced to a more or less worthless set of people who are most discontented with their lot in life. They long for new wives, new husbands, no husbands or wives, a different kind of career or perhaps a daughter instead of a wife as Dearth did. Matey, the butler, hints of a mysterious wood in the vicinity and warns the women not to enter it. It is a wood which has been reported enchanted on Midsummer's night. Finally Lob is persuaded to speak of it;

"They say that in the wood you get what nearly everybody here is longing for - a second chance."

In the second act, we are in the mysterious wood where we encounter the original characters in new circumstances. They have all achieved the change they desired and seem content. The end of the second act brings us out of the wood in a shivery frame of mind which presages an eventual return to the first stage of affairs rather than the experimental stage. In the third act as we sit in Lob's room we see the people stealing in from the wood. Memory comes back to them and though for a time they seem to be content with their companions of the wood,







they soon come to the conclusion that/<sup>the</sup> life in which they existed before their entrance into the wood was the best life and their fulfilled longing only a disillusionment.

Again as in our other readings in Barrie, we feel with the author the emotions to which he exposes us, pathos, humor, a slight fear, sympathy, joy, selfishness, sincerity and insincerity. Of course, the playwright has revealed very clearly his theory that we will be most happy and contented in life if we make the best of the circumstances in which we find ourselves placed. With the gentle sarcasm, he shows us that a second chance to determine our lives would be no better used than the first chance. At the same time, he points out that the reason for this failure would be the selfish motive in back of the desire. While Mr. Barrie has no sympathy for the majority of characters in the book, he shows a deep feeling for Dearth who is not merely tired of his life partner and craving for a new sensation, but who is sincere in his desire for a daughter, a child of his own. We are in no doubt about the personal theory of the writer. The moral of Dear Brutus is exceptionally clear. If we are married, let us be satisfied with our choice and keep our eyes from straying in the direction of some apparently more acceptable partner. Our own life is best and so is our partner. We may grieve for many changes, but when they come as they sometimes have to people in real life, we long even more for that which we despised and cast aside.

E - Motherhood Is The Greatest Career in Life

Though The Old Lady Shows Her Medals is one of



Barrie's war plays and therefore not so likely to live, it is nevertheless one of his most delightful and convincing plays. It is the story of a charlady, who having no son of her own at the front, proceeds through pretence to acquire a temporary one. By chance when he is on leave, the "son" hears of his "mother" and decides to investigate. She is obliged to confess her "crime" to him. At first, he is annoyed and scolds her and Mrs. Dowey, as she calls herself, does everything to curry favor with Private Kenneth Dowey. Before the end of his leave, however, he is quite willing to acknowledge her. He has no family of his own and he is as ready to adopt Mrs. Dowey as she is to lavish her love on him. Mr. Barrie has emphasized first of all his personal theory that motherhood is an instinct with most normal women and that there is no career in life greater than that of motherhood. While Mrs. Dowey practiced deceit in claiming to have a son, it was a deceit which hurt nobody and resulted in proving a blessing to two people even though one of them was killed in action a short time after his leave was over. This pretending and perhaps her taking a little pleasure in being with her "son" and being seen with him were her only faults. She was just a poor charwoman, no better than her three charwomen companions but she had a wealth of mother love and she gave it freely. She asked no concessions from Kenneth. Figuratively speaking, she was willing to accept even crumbs from him as long as he did not turn from her entirely. He, in turn, after he recovered from the shock of meeting his "mother" tried to bring her a little happiness though he still





pretended to be annoyed with her. He succumbed, however, to the extent of saying when he was leaving:

"Have you noticed you have never called me son?"

"Have I noticed it! I was feared, Kenneth. You said I was on probation," is the reply of Mrs. Dowey.

"And so you were. Well the probation's ended. (He laughs uncomfortably) The like of me! But if you want me, you can have me."

The conversation proceeds in this manner until Kenneth completely gives in saying:

"If you're not willing to be my mother, I swear I'll never ask another."

There is a great deal of humor right through the play and there is an equal amount of pathos. These two emotions are found even in the explanation preceding the actual play itself, and they both progress side by side, one relieving the other to the very end. Then there is the joy which comes to Mrs. Dowey as she gets acquainted with Kenneth even to the extent of his taking her to a theatre and to dinner. From the background, Barrie's deep reverence for noble motherhood consistently shows itself, but the playwright's philosophy is not forced upon us in an unpleasant manner; it rather grows upon us. When we finish reading The Old Lady Shows Her Medals, we are agreeing that while mother love brings sorrow as well as joy, true women still value it above all else.

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## F - A Kind Of Spontaneous Spiritual Appearance is Reasonable

Barrie is apparently more cognizant of life than of death if we consider how few things he has written that touch on death. Nevertheless he has given us one play which while it does not exactly stress the passing from this world, yet considers the afterlife as a force to be reckoned with. A Well Remembered Voice, one of the War Plays, deals with Spiritualism which was an aftermath of the Great Struggle. From it we take away the feeling that a certain kind of spiritual appearance is reasonable. This belief might lead us to think that the playwright regarded the existence after death lightly, but we are disabused of this idea by another thought. Mr. Barrie seems to suggest that if spirits appear to us it is by their wish not ours, and that any move of communication between the two worlds should come from their direction and command. We might assume that he is trying to impress us with the opinion that it would be a dreadful thing if a spirit could be summoned from his abode for any petty reason whatever and that for this reason we should be cautious about meddling in matters of Spiritualism.



#### IV THE DELIGHTFUL WHIMSICALITIES SO CHARACTERISTIC OF BARRIE'S WORK AN INDICATION OF THE AUTHOR

The delightful whimsicalities so characteristic of Barrie's work are deeply indicative of the author's strong childlike fancies and vagaries. These quirks in the personality of James M. Barrie are in great part responsible for the original and individual quality of his writings. His peculiarities sometimes give expression to a plot incredible as to story but fascinating nevertheless; sometimes to characters lovable and interesting, but whimsical and notional; sometimes to a fantastic setting; and at other times to a story or play combining all three.

##### A - Many Of Child Personalities Represent Barrie As He Was Or As He Imagined Himself To Be

Barrie's whimsicality is in a sense his philosophy. One phase of this philosophy is his theory of never growing up. He is so deeply imbued with this concept that he is forever playing in his own books the imaginative role of the everlasting boy. Speaking of Sentimental Tommy Barrie exclaimed, "This is not in the least the book I meant it to be. Tommy ran away with the author". Barrie certainly does not express any disapproval of his own kidnapping. In his mature years, Barrie's own boyhood and the girlhood of his mother made a great appeal to his imagination if we are to judge by his writings. I do not in the least degree believe that Barrie has told us the actual story of his childhood, or that of his





mother. There is surely a germ of truth in the background; but it is disguised by the author's imagination, not consciously perhaps, but successfully nevertheless. Most of the stories of both childhoods are colored by his own fancies and theories.

### Sentimental Tommy

Sentimental Tommy pictures a hero to whom realities have scarcely any meaning; Tommy's way lies among illusions; he lives in a romantic, subjective world of his own. James Barrie is still a boy in the role of Tommy. One critic says, "When the creator of Tommy is in his sixty-eighth year, we shall find him at the Town of Jedburg being solemnly presented with the freedom of that borough and responding to this honor in precisely the same spirit as Tommy played at Jacobites in the Den".

It isn't easy to differentiate between a whim and an opinion. Both are convictions, but a whim seems to be implanted within one's self while an opinion is formed within through offspring of outside circumstances. Sometimes one's opinions become swallowed up in one's whims. Was not this the result in the case of James M. Barrie? Considering both the characters and plot of Peter Pan, we are convinced that the author lets his notions run wild with a charming outcome. James M. Barrie is distinctly different, so much so that his manner of doing things and his way of expressing himself have come to be known as Barrieisms. Sentimental Tommy was the more or less actual version of the author's boyhood. Peter





Pan depicted a life that Barrie imagined he would have found ideal as a boy. While we may feel that we would not like to have spent our lives playing parts in Peter Pan, yet we are aware that because of this notion in Barrie's brain, a tale like Peter Pan came to be produced.

### Peter Pan

In the van of childhood are make-believe games, personalities, and childish dreams which often become uncontrolled. Children do not see things as they are but as they would like them to be. In Barrie's play Peter Pan, Barrie as Peter is seeing the little washing house at the Tenements, and the Den as Wendy's House, and the Neverland in Moat Brae Garden. At Dumfries are the trees where Wendy's "airy seat" (Tree Tops) was first built; at Black Lake are the Mermaids Lagoon and Marooners Rock.

One of the most natural dreams of all children is to be able to run away from authority to freedom. John's ambitions look toward pirates.

"Pirates! Let us go at once!"

Wendy like all petite misses was "awfully anxious to see a mermaid".

What Barrie has really done in Peter Pan is to take all our memories of childhood, the stories told to us, and the stories we have read, and by a "perfect wizardry of presentation he has given to us an "imaginative epitome of all boyhood". In the adventure of Peter seems to be the secret



desire of his heart.

## B - Fanciful Trends In His Stories

### Unusual Endings

One outstanding evidence of the fanciful trend of a great many of Barrie's works is the unusual ending. Who but Barrie would have thought of allowing Wendy to grow up, marry and produce a daughter to carry on the tradition of "To be happy one should never grow up"? Jane, Wendy's daughter, in turn takes the place of Wendy to do Peter's "spring cleaning".

"As you look at Wendy, you may see her hair becoming white, and her figure little again, for all this happened long ago. Jane is now a common grown-up with a daughter called Margaret; and every spring cleaning time, except when he forgets, Peter comes for Margaret and takes her to the Neverland where she tells him stories about himself, to which he listens eagerly. When Margaret grows up, she will have a daughter who is to be Peter's mother in turn; and so it will go on, as long as children are gay and innocent and heartless".

The whimsical streak in Barrie is apparent also in the finale of many other novels and plays. These conclusions are not only fanciful, they are clever as well. Sometimes in his plays, it is only the directions for the staging which reveal the rare conclusions, such as: the laugh into which John Shand is supposed to break when What Every Woman Knows is at an end. The laugh followed by Maggie's clapping her hands, informs us that John has finally realized the whole

\* Peter and Wendy - J.M. Barrie



CHAPTER I

The first chapter of the history of the United States is devoted to the early years of the nation. It begins with the discovery of the continent by Christopher Columbus in 1492, and continues through the years of exploration and settlement. The chapter describes the early struggles of the colonists against the British, and the eventual independence of the United States in 1776. It also discusses the early years of the new nation, including the drafting of the Constitution and the establishment of the federal government.

The chapter is divided into several sections, each dealing with a different aspect of the early history of the United States. The first section discusses the discovery of the continent and the early years of exploration. The second section discusses the settlement of the colonies and the early struggles against the British. The third section discusses the American Revolution and the establishment of the new nation. The fourth section discusses the early years of the new nation, including the drafting of the Constitution and the establishment of the federal government.

The chapter is written in a clear and concise style, and is easy to read. It provides a comprehensive overview of the early history of the United States, and is a valuable resource for anyone interested in the subject.

situation and accepted it philosophically.

Passing to an entirely different type of story in the Auld Licht Idylls, we discover in the "Courting of 'T'nowhead's bells" a most humorous situation. There is the heroine herself willing to be courted. There are the two swains both in love with her and anxious to win her. The realization comes to them that the first to propose will be the victor. In line with this thought ensues a mad dash from a Sunday church service to the abode of the lady and the dénouement. The rustic who reached the maiden first after having been accepted relinquishes his claim. The second lover has instilled doubts in his mind about the wisdom of his course. He may have been too impetuous. Results show the second lover leading the bride to the altar to the amazement of the presiding clergyman.

#### Mystical Abscondence

To appreciate Mary Rose, we cannot begin by being incredulous or exacting. Our attitude should be that of a person just reading or listening for recreation. As the story progresses, we feel that there must be some physical explanation for the disappearances of Mary Rose on the "The Island That Likes to be Visited". The first one takes place at the age of eleven and the second four years after she is married at about the age of twenty-two. In both cases she vanishes into thin air and there is no trace until such time as she reappears. No solution as to the cause of her disappearances is given; but we gradually understand that the entire

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play beginning and ending with the appearance of Harry, the son of Mary Rose, at the old Merland home is the mystical expression of ideas of life that Barrie has formed. One fancy seems to be that all mothers dread seeing their children grow up until such time as the mother has to be dependent on her sons and daughters, just as babies are on their parents. He also intimates that Fairies guard childhood, and that the forces of nature love those who always remain children.

Despite the emblematic and awe-inspiring portions of Mary Rose which lessen my enthusiasm for Barrie to a certain extent, I still feel that Mary Rose with its emotional intensity is one of his greatest plays.

#### Notes and Stage Directions

For a reason which I consider is partly whim and partly originality Mr. Barrie has given us some very meaty bits in his notes and stage directions, and he has allowed his fancy and emotion to play in wide spread fashion. Very often the cue to the theme of his plays is given in Mr. Barrie's comments, and these remarks are used in addition to put us into the disposition best suited to read the particular work. If one were to read Peter Pan without any preparation it would probably impress us as being too absurd to bother with, but after we have read the notes on "The Nursery" we are in a more acceptable mood and our interest has been aroused in the actual play. Through the rest of the drama both by further notes and stage directions we are coaxed into that delicate and fairylike mood

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which is necessary to appreciate to the fullest extent Peter Pan. Mr. Barrie seems to take great pleasure in startling us and stirring up our thoughts by his reflections and observation through this method. It is true of Mary Rose, Quality Street, Alice-Sit-By-The-Fire, The Old Lady Shows Her Medals, and many others. Underneath the capriciousness is a foundation of solid truth such as is in evidence in The Twelve-Pound Look when we are introduced to Harry Sims and his Lady.

"If quite convenient (as they say about cheques) you are to conceive that the scene is laid in your own house, and that Harry Sims is you." The whimsical humor continues--

"It pleases us to make him a city man, but (rather than lose you) he can be turned with a scrape of the pen into a K.C., fashionable doctor, Secretary of State, or what you will."

"Harry is to receive the honor of knighthood in a few days, and we discover him in the sumptuous 'snuggery' of his home in Kensington (or is it Westminster?) rehearsing the ceremony with his wife. They have been at it all the morning, a pleasing occupation. Mrs. Sims (as we call her for the last time, as it were, and a strictly good-natured joke) is wearing her presentation gown, and personates the august one who is to dub her Harry knight."

We would be missing a great deal if we skipped such notes. Barrie's unconscious, unassuming nature flows freely in these passages which are all that is fanciful, imaginative, and playful. Shall We Join The Ladies? one of the shorter plays





also has a great deal of whimsy in the author's comments and stage directions. It is impossible to be bored with Smith, the host of the house party, "a little old bachelor" who "sits there beaming on his guests like an elderly cupid. So they think him, but they are to be undeceived. Though many of them have not met until this week, they have at present that genial regard for each other which steals so becomingly over really nice people who have eaten too much." This playwright is certainly a very discerning observer of man. What would turn out to be bitter sarcasm with some authors is in Barrie only a gentle quip. He then gives us a glimpse of Dolphin, the butler, who "is passing round the fruit. The only other attendant is a maid in the background, as for an emergency, and she is as interested in the conversation as he is indifferent to it. If one of the guests were to destroy himself, Dolphin would merely sign to her to remove the debris while he continued to serve the fruit." Again in Shall We Join The Ladies? half of the fun is in the comments and stage directions inserted by the imaginative playwright. Preen speaks, and with Mr. Barrie's aid we know him to be "(the most selfish of the company, and therefore perhaps the favorite)." He toasts the health of "our friend Dolphin." Then follows the observation "(Dolphin's health having been drunk, he withdraws his chair and returns to the sideboard. As Miss Isit and Mrs. Castro had made room for him between them exactly opposite his master, and the space remains empty, we have now a better view of the company,





Can this have been the author's object?"

#### C - Use Of Whim In Direct Narration

##### The Little White Bird

We can see very clearly the author's personality in The Little White Bird and we are aware of his tendency toward being a sentimental bachelor. James Barrie has enjoyed himself vastly in this book by letting his fancy play. The Little White Bird reads much like a fairy book. We enter that inexhaustible realm of fancy where Barrie seems to be very much at home and to be his most natural self. It is here that we find sentiment of a certain type in its purest form. A reading of The Little White Bird reveals that we have discovered the most delicious of whimsies. The old bachelor of the story might well be thought of as Barrie and when in the story he takes David, hails a hansom and says to the cabbie:

"Drive back six years and stop at the Junior Old Fogies Club".

Can we escape the charm and appeal of the author who is romantically recollecting? Here is a rare example of exquisite fancy. The whole story is imbued with the charm of childish delight.

"If you leave your empty peramulator under the trees and watch from a distance, you will see the birds boarding it and hopping about from pillow to basket in a twitter of excitement; they are trying to find out how babyhood would suit them". And again,- "Quite the prettiest sight in the Gardens



is when the babies stray from the tree where the nurse is sitting and are seen feeding the birds, not a grownup near them. It is first a bit to me then a bit to you, and all the time such a jabbering and laughing from both sides of the railing. They are comparing notes and inquiring for old friends and so on; but what they say I cannot determine, for when I approach they all fly away".

When we are introduced to Peter Pan in The Little White Bird we are more than ever attracted to the author who is so much a part of the childish world of dreams. We gradually learn that Peter is "ever so old but he is really always the same age, so that it does not matter in the least. His age is one week, and though he was born so long ago he has never had a birthday, nor is there the slightest chance of his ever having one. The reason for the lack is that he escaped from being a human when he was seven days old. His release was accomplished by flight through a window back to the Kensington Gardens". Another bit of delicious whim gives us a greater understanding of the author's delightful personality. We are still with Peter who is wearing no nightgown. "You see the birds were always begging him for bits of it to line their nests with, and being very good-natured, he could not refuse, so by Solomon's advice he had hidden what was left of it. But though he was now quite naked, you must not think he was cold or unhappy. He was usually very happy and gay and the reason was that

\* Solomon had kept his promise and taught him many of the bird ways."





In The Little White Bird Barrie has dallied in an enchanted realm and has peopled his literature with fairylike figures. We are fascinated by the revelation of the boyish mind of Barrie, the dreamy quality of wonder and adventure which is truly the author himself.

1. Introduction

The purpose of this study is to investigate the effect of the independent variable on the dependent variable. The study is designed to provide a comprehensive understanding of the relationship between the two variables. The research is conducted in a controlled environment to ensure the validity of the results.



## V      EMOTIONS AROUSED IN THE BARRIE AUDIENCE BY THE SENTIMENTS EXPRESSED OR IMPLIED

A peculiar talent for depicting Scottish village life and rustic characters with fidelity, pathos, humor and poetic charm has given to James Barrie a large appreciative audience. The qualities of humor, fancy and quaint characterization have charm for all readers, making his work have a universal appeal. There is little in the way of sentiment that does not find expression through the writings of James M. Barrie. The intensity of the man himself gives evidence that his words could not be otherwise than steeped in emotion. As he lived he felt, and as he felt he wrote with that cheerful, brave spirited urge revealing to us his genius for provoking laughter and tears, fright and adoration. Barrie envelops his audience with tenderness and humor and the most delicate and whimsical of thoughts. He is a writer who attracts readers of any period. He is not typical of any one century but is capable of awakening response in the audience of any century. He acknowledges that there is a soul within all of us, and that it should play an important part in our existence.

### A - Sympathy

#### Tommy and Grizel

On Grizel in both Tommy books, Barrie has lavished much affection and great admiration. He is proud that she is always loyal to her mother even under difficult circumstances.

THE UNIVERSITY OF CHICAGO  
DIVISION OF THE PHYSICAL SCIENCES

REPORT OF THE  
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STRUCTURE OF THE  
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OCEAN  
AND THE  
EARTH'S SURFACE  
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EARTH'S MAGNETIC FIELD  
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EARTH'S METAPHYSICAL FIELD  
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EARTH'S COSMICAL FIELD  
AND THE  
EARTH'S UNIVERSE

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When Tommy informs Grizel who is passionately in love with him that he cannot remain with her, that he must always be off, we have a deep pity for that little girl who was making a man of him; but Tommy had to be true to his art and therefore untrue to Grizel. When Tommy asks Grizel to wish his manuscript luck, our hearts ache with hers at her response.

"You were always so fond of babies, and this is my baby", Tommy says. "Grizel kissed Tommy's baby and then she turned away her face".

#### B - Brotherly Love

##### Sentimental Tommy

Barrie keeps his audience interested with a variety of emotions. We are never surfeited by any one emotion. In Sentimental Tommy one of the predominant feelings is the brotherly love that Tommy shows for Elspeth which she returns with interest. The love that Elspeth has for Tommy seems to evolve into a sort of hero-worship such as is often the case when a younger sister is devoted to an older brother. Tommy guards Elspeth with a protective spirit which would willingly cause him to die for her. She is such a little mite and Tommy has cared for her ever since she was so high. He takes great delight in his role of hero. Tommy is still somewhat of a strutter but he never parades in a hateful manner. It is the case of the exhibition taking great pride in the satisfaction of the exhibitor. After all there was a sincere affection between these two, a delicate, beautiful sentiment



1. The first part of the report is a summary of the work done during the year.

2. The second part is a detailed account of the work done during the year.

3. The third part is a summary of the work done during the year.

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25. The twenty-fifth part is a summary of the work done during the year.

which precluded any cheapness from creeping in.

#### C - Parental Affection

Perhaps Barrie has gone out of his way at times to express his ideas on parental affection and devotion but it has always ended in a noble and inspiring result. James Barrie's attachment to Margaret Ogilvy was so great that he apparently forgets that there may be other women just as equally worthy of love and admiration. His mother's beauty is felt by every one who reads Barrie. He lived for her every word and action. She was to him everything that was good, kind, and loving, and he became restless in his writings if they did not deal with something connected directly with her or with one of her recollections. Margaret Ogilvy was his inspiration in her life and in her death. The memory of her in death was just as vital and poignant as the living existence that proved to be such a mental, spiritual and emotional influence. He recalls with such delight so many details of his mother's life that we are assured of his sincere fondness for her. They shared Robinson Crusoe, the Arabian Nights, Pilgrims Progress and many other stories. James Barrie says one day he "conceived a glorious idea, or it was put into my head by my mother", to write the tales myself. He describes how he showed and told her about every bit of progress he made. Margaret was ambitious for her son and strongly desired that he be a successful author, despite public sentiment toward that position.





### Margaret Ogilvy

To James Barrie, Margaret Ogilvy was an idealized woman and he sincerely portrays her as a perfect woman possessing all virtues. His closing tribute to her in Margaret Ogilvy is imbued with sentiment and love.

"And now I am left without them (sister and mother) but I trust my memory will ever go back to those happy days not to rush through them but dallying here and there, even as my mother wanders through my books. And if I also live to a time when age must dim my mind and the past comes sweeping back like the shades of night over the bare road of the present it will not, I believe, be my youth I shall see but hers, not a boy clinging to his mother's skirt and crying, 'Wait till I'm a man, and you'll lie on feathers,' but a little girl in a magenta frock and a white pinafore, who comes toward me through the long parks, singing to herself, and carrying her father's dinner in a flagon".

### The Little Minister

The Little Minister, too, brings out the respect and tenderness a son can have for his mother even to the extent of keeping him from doing the things in life nearest to his heart. The author always in a very skillful manner shows us that sacrifices made for one's mother are more than requited by the wealth of feeling she bestows on her offspring.

D - Joy

### Peter Pan

In Peter Pan and The Little White Bird, Barrie is

\* Margaret Ogilvy - J. M. Barrie

# Introduction

The purpose of this report is to provide a comprehensive overview of the current state of the research in the field of artificial intelligence.

The report is organized into several sections, each focusing on a different aspect of the research.

The first section discusses the historical context of artificial intelligence research.

The second section provides a detailed overview of the current state of the research.

The third section discusses the challenges and opportunities associated with the research.

The fourth section provides a detailed overview of the current state of the research.

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The sixth section provides a detailed overview of the current state of the research.

The seventh section discusses the challenges and opportunities associated with the research.

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The ninth section discusses the challenges and opportunities associated with the research.

The tenth section provides a detailed overview of the current state of the research.

The eleventh section discusses the challenges and opportunities associated with the research.

The twelfth section provides a detailed overview of the current state of the research.

The thirteenth section discusses the challenges and opportunities associated with the research.

The fourteenth section provides a detailed overview of the current state of the research.

The fifteenth section discusses the challenges and opportunities associated with the research.

## Conclusion

The research in the field of artificial intelligence has made significant progress in recent years.

The current state of the research is characterized by a number of key findings.

The challenges and opportunities associated with the research are discussed in detail.

The research in the field of artificial intelligence is a rapidly evolving field.

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## References

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bubbling with joy as he takes the carefree, prankish Peter Pan to visit the Darling children in their sleep and teaches them to fly away with him. How Barrie delights his audience when he carries these tiny folk to the Neverland, to the pirate ship and finally to the darling little house on the tree tops. Children and grownups alike have strange pleasing pictures in their mind at the sight of those scenes so inviting to them. By the turn of the key, Barrie opens the door of the Ideal world and old and young become babies again, and for a little while they are in the ecstasy of that dream world that they have left because they had to grow up. Peter thrills whole multitudes of parents and children with delightful adventures and "hairbreath escapes" of Peter. The incident that is particularly pleasing to all audiences is that one where Tinker Bell, the fairy king, has drunk poison and in order to save him Peter pleads with his audience to say they believe in fairies and if they do they must clap. Two or three years ago I saw a charming performance of Peter Pan given by Eva Le Gallienne and I had a fine opportunity to observe the audience. A few listeners not only clapped their hands but actually proclaimed their belief in fairies to save Tinker Bell by speaking out "I do" or "We do". This was certainly an indicative reaction of joy, and all audiences of all times since Peter became known have expressed a joy at seeing the "beautiful child's world of the fairy, so far removed from the cold commercial and bitter world that has long lost fairyland because it has long lost its childlike innocence".





## VI THOUGHTS ON THE USE OF SENTIMENT IN BARRIE'S WORK

Now the question is:- How did the use of sentiment affect the works of James M. Barrie? What was the result sentiment brought to bear on the characters, the setting, and the tale of his novels and plays? I find it difficult to consider Barrie's literature apart from his sentiment, or to judge his sentiment and its effect apart from his literature. To his sentiment is due in great part inspiration for his stories. As the stories develop, sentiment plays an important role still.

### A - On His Characters

If one likes Sentimental Tommy, Tommy and Grizel, Peter Pan, Margaret Ogilvy and some others, then one is sure to think that characters like Tommy, Grizel, and Margaret Ogilvy are most lovable because they disclose so much that is human. If one dislikes James M. Barrie, the excuse often is that his characters are not realistic, too sentimental, and impossible.

Who is Margaret Ogilvy? Surely she is not the mother of James Barrie. But she is! In his love for her the author has unconsciously minimized her faults and magnified her virtues to such a degree that she seems ideal. Yet her character is not outside of our understanding. Barrie has made her so human and approachable especially in the scene in which he relates the tale of the long-awaited for but finally acquired chairs. The character of Margaret Ogilvy and her relation to the other characters in the book has the power to awaken great emotion in us and to bring alive again recollec-

# THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and change. It begins with the first settlers, who came to the Americas in search of a new life. They found a land of opportunity, but also a land of challenge. The early years were marked by conflict and struggle, as the settlers fought to establish a new society. Over time, the United States grew from a small colony into a powerful nation. It became a land of freedom and opportunity, where people could live and work as they saw fit. The history of the United States is a testament to the power of the human spirit and the ability of a people to overcome adversity.

The United States has a rich and diverse history. It is a land of many cultures and traditions, each of which has contributed to the unique character of the nation. The history of the United States is a story of progress and achievement. It is a story of a people who have overcome many challenges and who have built a great nation. The history of the United States is a source of pride and inspiration for all who love this country. It is a story that we should all know and cherish.



tions that remind us of numerous incidents in the Ogilvy family life. Now the boy Sentimental Tommy, as the adjective suggests, is highly emotional, imaginative, whimsical, even to the point of being a little odd, but it doesn't detract from our appreciation of his character. As one gets acquainted with Tommy, it is quite natural to feel that it would have been most interesting to have spent our childhood as Tommy's was lived. Doesn't our affection for Tommy spring directly from our sympathy with his whims, his adventures, and all of his actions guided by his heart rather than his head?

In turn we might take a majority of Barrie's creatures and find that their appeal to us lies in the fact that they are thoroughly soaked in sentiment. Herein is the difference between the work of Barrie and that of most writers. The great quantity of sentiment used by Barrie does not repel me neither does it in my estimation lower the quality of his literature. He never portrays mawkish emotions, even though he has no inhibitions in letting the outward expression of his feelings betray his heart.

#### B - On His Setting

Again Barrie's use of background in his novels is directly due for the most part to his love for the scenes of his childhood and manhood, or for the settings with which he had grown familiar because of their association with people close to him. Scottish districts, Scottish dialect, and Scottish customs and manners play a large part in a number of



his books.

C - On His Plot

I am quite sure that they help to make the plot credible in many instances and to put us into the mood necessary to enjoy the story. In The Little Minister, this is especially true. The plots of Peter Pan, Mary Rose, Peter and Wendy and a few others, are directly conceived in Barrie's fertile imagination and influenced greatly by his notions and theories of life. The plot for Sentimental Tommy and other stories of the same order lay in his own experience nourished by a happy home life and a store of affection for the masses in general. Mr. Barrie whether it be in plot, setting, or characters is always nearby playing a sympathetic part, awakening our emotions and never leaving a bitter or unkind taste in our mouths.



Page 10

July 10, 1964

Dear Mr. [Name],  
I am writing to you regarding the [subject] of your letter of July 8, 1964. I have reviewed the information you provided and am sorry to hear that you are experiencing difficulties with the [subject].  
I have discussed this matter with the relevant departments and we are working to resolve the issues as quickly as possible. We will contact you again once a final decision has been reached.  
In the meantime, if you have any further questions or need additional information, please do not hesitate to contact me at [phone number] or [address].  
Thank you for your patience and understanding.  
Sincerely,  
[Signature]

VII COMPARISON OF BARRIE WITH SOME OTHER WRITERS TO BRING OUT  
THE EXTENT TO WHICH HE HAS USED SENTIMENT AS AGAINST  
THEIR USE OF SENTIMENT

It is a little difficult to compare Barrie with other men of letters for Barrie is unique. Sometimes, however, comparisons even if a little forced help to elucidate facts already discovered. There are certain resemblances between the work of James M. Barrie and that of Charles Dickens, though the idea seems preposterous on first thought. Mr. Barrie's extraordinary keenness of observation and his strongly retentive memory for the humdrum incidents of daily life remind us of Dickens who could document the minutest detail and hold his reader. They both bring to us a wide range of emotions and personalities illuminated by much romance. Readers of Barrie as well as of Dickens feel intensely his sentiment whether it be humor or sorrow, affection or compassion.

A - Dickens

With Dickens we laugh at Sam Weller's jokes; we have the impulse to weep over Poor Paul, his head saturated with sophisticated learning, his heart grieved because he cannot be a child again; breathless we rejoice at the escape of David Copperfield from his stepfather to the haven provided by Aunt Betsy Trotwood. We are just as vitally interested in the flight of the Darling children to the Neverland in Barrie's Peter and Wendy, in forlorn Grizel handicapped by her unfortunate mother. We sympathize sincerely with Maggie Shand in her





loyal affection for her rather weak husband. Both authors reached the heart and made the world conscious of the soul behind the characters they created. Barrie, however, was not attempting to reform the world as Dickens was; he was attempting to give us an understanding sympathy for all mankind. Unlike Dickens, Barrie makes us forget the problem of the time and as we laugh with him and cry with him, we forget the Twentieth Century. Both these authors have a startling imagination. Dickens can describe a lamp-post with so much detail and romantic illusion that it ceases to be a lamp-post but a lyric poem. But only Barrie can write with the delightful whimsical imagination that created Peter Pan, Wendy, and Mary Rose. Who could have as successfully created Nana, the Newfoundland dog for nurse to the Darling children, which nurse could turn taps on and off - warm the children's night clothes and see that they took their proper medicine? And then his pet theory comes into the foreground again somewhat humorous in its wording but very touching in this passage,-

"All children except one grow up, and the way Wendy knew, was this. One day when she was two years old, she was playing in the garden, and she plucked another flower and ran with it to her mother. I suppose she must have looked rather delightful, for Mrs. Darling put her hand to her heart and cried, "Oh why can't you remain like this forever!" This was all that passed between them on the subject, but henceforth Wendy knew that she must grow up. You always know after you are two.



\* Two is the beginning of the end."

B - Kipling

At times Barrie's work brings Kipling to my mind not because of similarity of style, or any of the technicalities of literature but because both of them so evidently love children and picture them as rare possessions to be dealt with gently because they are so near God, and so far removed from the coldness and sophistication of adult life. The characters Sentimental Tommy and Wee Willie Winkie present two exquisite etchings of childhood, clear but delicate. No stretch of the imagination can make them alike, yet they both make the same appeal. They call to a hardened adulthood to forget its literal life and live for a while in the realm of recollection.

\* Peter and Wendy - J.M. Barrie





# VIII CONCLUSION - MY PERSONAL REACTION TO BARRIE'S USE OF SENTIMENT

Barrie's most outstanding recommendation is his attitude toward life. He looks on life as something noble, something worth taking pains to preserve. With him every man has a chance; there is a spark of that divine existence in us if we can only discover it. He is over kind and sympathetic. Life to him is something holy and sacred. Through the eyes of Barrie we grow to love the most grotesque characters, and we realize that their very distortion should cause us to be doubly sympathetic with them. Barrie by his spiritual understanding and his quick keen sympathy for man elicits from us a feeling of tenderness and justness that raises the reader above the mere trivialities of life and helps us to recognize values beneath a surface.

Of course, Mr. Barrie is always our guide in these thoughts; but there is nothing disgraceful in letting this author shepherd our emotions. He will never lead us astray. I do not believe that James Barrie is cheap in his sentiment. It is true that his works are retted in warmth of heart, but he is never offensive, to me at least. His delicious humor prevents us from ever being conscious of a weariness or dullness in the sentiment. I am thoroughly opposed to and even indignant at the criticism of Barrie's sentiment by Mr. William J. Long in his English Literature. He refers to Sentimental Tommy saying that Tommy is the story of a detestable boy. Yet

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it is considered Mr. Barrie's masterpiece. The Tommy in my mind is not detestable. He is still most lovable as are all the rest of the Barrie characters. Mr. Barrie certainly cannot compete with some of our modern writers in sophisticated ideas, complicated plots, and unusual characters, but he radiates a pity, sympathy, and love for the whole world that it would be hard to equal.

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## IX SUMMARY

The Use of Sentiment in James M. Barrie is divided into first a chapter covering the sentiment predominant in Barrie's work. This section includes a definition of sentiment and sentimentality, a contrast between the two ideas, the establishment of the emotion of Barrie under the category of sentiment, and the narration of the various kinds of feeling manifested by the author.

The second division of the Thesis, "Barrie's susceptibility for home feelings", deals with Scottish Background, Scottish Characteristics, and Incidents With A Scottish Flavor. The introduction quotes a statement from J.M. Barrie by Patrick Braybrooke about Scotland and James Barrie. Then there is a short discussion of the motive behind Barrie's use of Scotland as a background and Barrie's feeling for his homeland. The Scottish background of some of Barrie's literature and Barrie's relation to this background is discussed from the perspective of The Little Minister and Sentimental Tommy. Scottish Characteristics acquaints us with the Thrums of Barrie's childhood from the standpoint of Scottish rural life with its prevailing qualities. An Edinburgh Eleven introduces us to an entirely different type of setting and manners, that of a university with its professors and pupils whose pranks and quirks enliven the atmosphere. There are some incidents quoted from Barrie's life in the university as described in the series of



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sketches, and there is a discussion of the reaction of this particular school life on the author. Following is a sub-chapter Incidents With A Scottish Flavor which takes up the use of the Scottish dialect by Barrie with the ensuing advantages and disadvantages. A Window in Thrums, Sentimental Tommy, and Tommy and Grizel are examined for dialect, and these conclusions are arrived at: that Mr. Barrie has been aided in expressing sentiment by the employment of the Scottish native speech, and that the vernacular adds charm and interest to Barrie's work.

In the third division, BARRIE'S PERSONAL THEORIES, A Mother Was Made To Be Idolized is considered first. This topic deals with the author's devotion to his own mother, and the effect of her personality on his writings. In this connection is discussed Margaret Ogilvy with quotations from it illustrating the above points. There is, too, a statement from J. A. Hammerton's Story of Genius pertaining to Barrie's tribute to his mother. A glance at A Window in Thrums shows us that while Barrie's greatest interest lay in his own mother he revered all mothers sometimes even to an exaggerated extent.

Next comes another of the Barrie theories, one which is so familiar to us that To Be Happy One Should Never Grow Up. Here I have dwelt on Barrie's attempt to retain his own youthful spirit and to make it live a second time in Tommy and Grizel, Peter and Wendy, Margaret Ogilvy, and Sentimental





Tommy. There are references to the striving against inevitable adulthood that dominates Peter and Wendy, that overshadows Tommy and Grizel, and that can be detected even in Margaret Ogilvy.

Another of Mr. Barrie's theories is that In Most Successful Marriages The Female Partner Is The One To Whom Credit Should Be Given. This section deals with the implicit faith of man in woman attested to by the play What Every Woman Knows. It discusses the credit which Barrie gives to the wife in this drama both for the early success of her husband and for his final triumph over probable failure. A quotation by Patrick Braybrooke is inserted to suggest the motive of James M. Barrie in writing What Every Woman Knows.

The fourth topic dealing with Mr. Barrie's personal theories brings to light his opinion that Man's Greatest Mistake Is His Almost Universal Discontent With His Own Position In Life exemplified by Dear Brutus. There is a resumé of plot, characters and incidents to bring out the theme of the drama. A brief consideration of the emotions portrayed in this particular study follows. Finally there is a statement of the moral that the author wishes us to retain.

As illustrated by The Old Lady Shows Her Medals Barrie expresses his conviction that Motherhood Is The Greatest Career In Life. This section deals with the plot of this play, the two principal characters, the emotions predominating in the drama, humor, pathos, joy, and particularly deep reverence for

There are two main reasons why the  
 government should not spend money on  
 the new highway system. First, the  
 cost is too high. Second, the  
 benefits are too small.

First, the cost is too high. The  
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 lot of money to build the new  
 highway system. This money could  
 be used for other things.

Second, the benefits are too small.  
 The new highway system would only  
 save a little time for people who  
 drive on it. This is not a big  
 benefit.

There are also other problems with  
 the new highway system. For example,  
 it would cause more pollution and  
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For these reasons, the government  
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 of money.

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true womanhood, and the philosophy or moral of the author regarding motherhood.

That A Kind Of Spontaneous Spiritual Appearance Is Reasonable seems to be Mr. Barrie's theory about Spiritualism. He leaves us with this conclusion in A Well Remembered Voice, one of his war plays which deals with a phase of Spiritualism. Mr. Barrie's idea seems to be that any move of communication between the Spirit world and our world should initiate on their side rather than ours.

Division four shows how these whimsicalities are so deeply indicative of the author's strong and childlike fancies and vagaries; and how these notions add to the individual and original quality of his writings. The topic is developed revealing that many of Barrie's child personalities represent him as he actually was or as he would like to be when he allowed his imagination to run rampant. Such was the case in Sentimental Tommy, Peter and Wendy, and Peter Pan. The discussion of Sentimental Tommy tells us something of the title character "Tommy" and his relation to the author. It attempts to make a differentiation between a whim and an opinion, and to compare Sentimental Tommy and Peter Pan. With the addition of some allusions and quotations from the play, Peter Pan is treated in very much the same manner.

Fanciful trends in his literature takes up unusual endings, mystical abscondence, and notes and stage directions. The first quality mentioned is illustrated by the endings of



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Peter and Wendy, What Every Woman Knows, and Auld Licht Idylls, and explains how and in what state of mind the author left his characters and his readers. Mary Rose is used as the example of mystical abscondence. The paragraph has a short appreciation of Mary Rose, a brief synopsis of the play to prove the symbolism, and a touch of personal opinion. Then is discussed the value in Barrie's plays of the notes and stage directions, the whimsical humor which is the prevailing characteristic in these comments, and quotations from The Twelve Pound Look and Shall We Join The Ladies? These quotations emphasize the narrative parts of the play. Mary Rose, Alice-Sit-By-The Fire, Quality Street, and The Old Lady Shows Her Medals are mentioned as affected by this device.

The third subtopic under division IV deals with the use of whim in direct narration. It touches on the story of The Little White Bird and the character of the old bachelor who might be Mr. Barrie; then delves more deeply into the exquisite fancy embodied in the book. There is a quotation from The Little White Bird to bring out the charm of the childish delight found in it, and one to introduce Peter Pan and his peculiarities. Finally there is a bird's eye view of what Barrie has done in The Little White Bird.

Some of the material used in division V, which deals with the emotions aroused in the Barrie audience by the sentiments expressed or implied, may be a duplication of material used previously in the Thesis, but it is employed to





bring out new ideas such as the fact that James Barrie has a large appreciative audience, that his work has a universal appeal, that he has sincere and varied emotions himself and the power to convey them to his readers. The emotions treated particularly are sympathy in Tommy and Grizel, brotherly love in Sentimental Tommy, parental affection in Margaret Ogilvy and The Little Minister and joy in Peter Pan.

The sixth division expresses thoughts on the use of sentiment in Barrie's work. First, what was the result of sentiment on his characters? It makes them more human and lovable. His creatures are more stirring because they awake emotion and pleasant recollection in us. Second, how did it affect his setting and plot? It helps to make the plot more credible in some instances, to put us into a mood conducive to enjoying the story, and to awake the emotions necessary if we are to understand the people Barrie wishes us to know.

Division seven compares Mr. Barrie with Dickens to quantity and depth of sentiment used and the motive for the use of this sentiment. The conclusion is reached that both men have the power of stirring up our feelings and that both made the world conscious of the soul behind the characters they created. The two writers have a startling imagination. Dickens, however, wrote to institute reform, Barrie simply to entertain us. Division seven also shows the likeness between Mr. Barrie and Kipling in their treatment of childhood illustrated by "Sentimental Tommy" and "Wee Willie Winkie."



Division eight, the conclusion, is my personal reaction to Barrie's use of sentiment. It touches on Barrie's attitude toward life which is characterized by his spiritual understanding and his quick keen sympathy for man. In addition it takes up the effect of sentiment on his work and on his readers from my point of view.



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FOR THE YEAR ENDING DECEMBER 31, 1967

THE BOARD OF DIRECTORS HAS REVIEWED THE FINANCIAL STATEMENTS

AND THE OPERATING RESULTS OF THE COMPANY FOR THE YEAR

ENDING DECEMBER 31, 1967, AND HAS APPROVED THE SAME

FOR PRESENTATION TO THE STOCKHOLDERS.

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Novels

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An Edinburgh Eleven

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Sentimental Tommy

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(Special reference was made to:

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What Every Woman Knows

Mary Rose)

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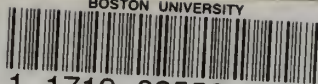
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